

THE ART INSTITUTE OF CHICAGO

Bulletin

VOLUME XL • NUMBER 2



Mrs. T. in Cream Silk, painting by George Bellows
Lent by H. V. Allison and Company, New York

February 1946

THIS ISSUE IN TWO PARTS : PART I



The Lone Tenement, painting from The Chester Dale Collection

George Bellows : HIS PAINTINGS

ON January 31, the Art Institute opened a comprehensive exhibition of the work of George Bellows including fifty-seven paintings, thirty-six drawings, and forty prints. At this time, twenty-one years after his death, we can evaluate the work of a man who was one of the most potent forces in American art during the first quarter of our century. He instilled strength and vitality into painting and raised lithography from the level of commercial hack work to the position of a fine art.

Bellows was born in Columbus, Ohio, August 12, 1882, and remained there until 1904, the end of his Junior year at Ohio State University. In both school and college, he showed marked ability as an athlete, was especially proficient in baseball; this love of sport continued throughout his life. He was brought up in a closely unified, highly religious Methodist family whose precepts remained with him, and after leaving home, though he may not have been a devout churchman, he

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always maintained high standards of conduct and was a devoted family man. His art reflects very clearly this way of life, for sporting events and his own family were the two subjects he depicted most successfully.

For his school and college papers Bellows had done a good many drawings conceived in the manner of Charles Dana Gibson, so popular at the turn of the century. Having saved five hundred dollars from drawings done for the *Columbus Dispatch*, he decided to give up college and go to New York to study art. After considerable argument, he obtained a reluctantly offered parental blessing and went east to study at the Chase School of Art. He soon found that advanced ideas on art were very different in a big city art school, where his most prized drawings were dismissed with scarcely a comment, but his genial

personality and self-assurance were more than sufficient to carry him over the bumps of his first months in New York. Robert Henri was the most vivid personality at the Chase School and was keen enough to sense Bellows' potentialities. Over the previous dozen years, Henri had made several trips to Europe where he learned to admire Courbet and Manet, El Greco and Velazquez, Hals and Rembrandt. He taught his students the methods of these great figures in the world of painting and also made them aware of the importance of their scantily appreciated compatriots, Eakins and Ryder. Henri avoided meticulous and over-fussy techniques, encouraged his students to paint freely without depending on preliminary sketches. With his natural bent for plunging into things, Bellows was soon dashing off canvases as broadly and freely painted as anyone could wish.



Circus, painting lent by the Addison Gallery of American Art in Andover, Massachusetts
Lively, colorful, humorous

By the end of two years, he had become a painter of professional standing.

At Christmas time, 1906, he went home to be with his family and while there did a very sympathetic portrait of his father. This picture, the earliest one in the exhibition, is conceived with a good deal of Henri's broad manner and strong highlighting, but with the addition of a psychological insight which became a characteristic in Bellows' portraits of older people.

He took a studio at Broadway and 65th Street and in his wanderings about New York found many subjects for paintings: the excavations for Pennsylvania Station, the new bridge across the East River at 59th Street, Riverside Drive, Central Park, slum kids in swimming, Tom Sharkey's Athletic Club, which was just across Lincoln Square. Both Members of This Club and Stag at Sharkey's caused a sensation for their vigorous action and brutal portrayal of the prize ring. The park scenes were lyrical and romantic in contrast, and the boys on the river front were teeming with life and healthy good humor. Critics and collectors alike found Bellows unconventional, but even the most conservative among them could not help but admire his spirit. As early as 1908, he began exhibiting in the major annuals, won his first prize, soon followed by his first sale.

In 1910, he married Emma Louise Story and moved into a house on East 19th Street, just around the corner from Gramercy Park. His wife was frequently the subject of paintings and in due course, their two lovely daughters, Anne and Jean, also sat for him, either individually or as members of a group. Bellows' mother and aunt sometimes came east for the summer, and they too figured in some of his most outstanding canvases. The portrait of Aunt Fanny is one of the most characterful pictures in the exhibition, and the two old ladies are likewise featured in Elinor, Jean, and Anna, one of his most successful compositions. Laura, his older half-sister, is the subject of a little-known portrait done one summer at Ogunquit, Maine. Another fine portrait appearing in a Bellows' exhibition for the first time is the one of Joseph Russell Taylor, Professor of English at Ohio State, who exerted a decisive influence in encouraging George to take up art as a career.

During the summer months, the Bellows family went to various places in the country. They spent four seasons in Maine, where Monhegan, Matinicus, and Cribhaven furnished material for a series

of paintings of fishermen and the sea. Another group of country scenes was done during two summers spent on a farm in Middletown, near Newport, Rhode Island. After 1920, they were at Woodstock where they built a house and planned to maintain a permanent summer residence. Near neighbors were their good friends, the Eugene Speichers; various other artists were beginning to settle nearby and Woodstock soon developed into a lively summer art colony.

During the fall of 1919, Bellows came out to Chicago to teach at the School of the Art Institute. Former students indicate that he was the most stimulating teacher the school had ever had. He fired everyone with enthusiasm and gave people self-confidence. Bellows was much interested in new theories and encouraged his students to experiment with the Maratta palette, or "color piano," in which 144 colors were arranged in scale; this obviated the necessity of mixing colors while in the process of working on a picture. Emil Armin, a well-known Chicago artist who studied with Bellows, wrote in a letter: "He made diagrams on the blackboard for the students in composition, simplifying Hambidge's rediscovery of dynamic symmetry and he encouraged students to create compositions of familiar objects and scenes." Hambidge's theory reduced all compositions to geometric constructions and, in following his rules, any artist could presumably be assured of good design in his pictures.

While in Chicago, Bellows met Mrs. Mary Tyler, an enchanting little old lady who was noted for the beautiful costumes she had preserved from the luxurious days of her youth. He painted three portraits of her, the finest of which, *Mrs. T. in Cream Silk*, is included in the exhibition. She is wearing the dress in which she was married in 1863; the wedding took place in the family mansion which stood on Michigan Avenue across from the Art Institute. This is one of Bellows' most brilliantly executed portraits and has all the intensity of a Goya.

During the summer of 1923, he painted a sympathetically handled group of his wife and daughters which he called *Emma and Her Children*. Shortly after that, he completed his only religious painting, *The Crucifixion*, a highly dramatic rendering of the scene. Though one can see traces of the old masters in the style of some of the figures, with El Greco's influence especially noticeable, Bellows has, nevertheless, achieved the



Emma and Her Children, painting lent by the Museum of Fine Arts, Boston

most dynamic and impressive religious composition ever attempted by an American painter.

The following summer, he painted a full-length portrait of his younger daughter dressed in an elaborate gown of the 1870's. Lady Jean, as he titled the picture, has always been one of his best liked works and is one of his most distinguished.

During the fall, Bellows was busy preparing for a one-man show scheduled for a February opening at the Durand-Ruel Gallery. Right after New Year's, he was seized with acute appendicitis; in spite of expert surgery, his appendix burst and he died of peritonitis on January 8, 1925.

A man of such intense vitality would under

normal circumstances have had years more in which to paint. But, even though death cut him off at forty-two, he has left us a quantity of paintings, as well as drawings and lithographs, which is greater than the life output of many artists who lived far longer. As the exhibition includes one or more paintings of every year from 1906 to 1924, his whole development can be followed. Though he experimented with various theories of color, design, and texture, he maintained throughout his career a forceful and dynamic style and has had a decided influence on the more vital artists of our own day.

FREDERICK A. SWEET

George Bellows:

HIS LITHOGRAPHS AND DRAWINGS

GEORGE BELLOW'S is immediately identified in the popular mind as the recorder of tense scenes in the boxing ring, but he is less well known for his satirical work without which the many depictees of the American Scene are unimaginable. And this was not the only important role he played in the history of American graphic arts. It is largely due to him that lithography has again become popular in the United States. Previously, etching and drypoint had led the field; American collectors frowned at the simple lithograph, while

they became positively lyrical over the juicy, velvety blacks of the Bones, Camerons, McBeys. And although print-lovers have not quite outgrown their romantic attachment to the polite, but oh-so-dull niceties of the twentieth century copper plate, it is to George Bellows' undying credit that he broke the spell in which the buying public had been held. Through him for the first time, Fifty-seventh Street discovered that lithography could join the ranks of the "fine print" class. When Stag at Sharkey's reached \$3000,



Stag at Sharkey's, lithograph owned by the Art Institute. "... Fifty-seventh Street's aversion to lithography rapidly vanished."

Jean,
drawing lent by the
Albright Art Gallery,
Buffalo. An example
of Bellows' use of
dynamic symmetry



that was indeed interesting and Fifty-seventh Street's aversion to lithography rapidly vanished. But much more important than this acceptance of lithography by the big print dealers is the fact that Bellows' success encouraged a great many younger artists to take up the medium.

No one seems to know what really started him, but once Bellows had experimented with lithography (rather late in his career comparatively, not until he was thirty-four), he liked it so much that he produced thirty-four or thirty-five prints in the first year; at the time of his death, he had a total of 195 lithographs to his credit. A letter (with

thanks to Mrs. George Bellows for permission to publish it and to Mr. Frederick A. Sweet for bringing it to my attention) which Bellows wrote on March 15, 1917, to his friend Joseph Taylor, Professor of English at Ohio State University, reveals his whole approach to the subject:

"Lithographs—I have been doing what I can to rehabilitate the medium from the stigma of commercialism which has attached to it so strongly. I didn't have this motive as a starter and it is by no means dominant. I chose to lithograph instead of to etch as I like it better. It is really in the same high plane as a medium, but the mechanics are such as to drive away the artists

who contemplate its use. I, however, have a place and enough capital to do it up brown, and my little shop in the gallery you may note in the Xmas lithograph is a corking little place. I draw direct on giant stones which I have invented ways and means of handling. I have a stone grainer come in to remove the old drawings and regrind the stone with proper surface, and an expert printer three nights a week to help me pull the proofs. I print approximately fifty proofs of each stone and, while the stone is easy to spoil and change, by expert handling the proofs can be made to vary or not and the limit is only that of practicality or desire. The great disadvantage is that all the edition must be pulled of course before a new drawing can be made on the stone. I have six stones and can draw on both sides. The process is chemical and not mechanical as in etching and engraving, the principle being the opposition of grease and water. We draw with sticks of grease loaded with lampblack, with greasy ink or wash on a special and rare limestone. The white parts are kept wet when inking for printing and the stone is treated with slight etch and gum arabic to reduce the grease and keep it in place.

"I hope to show you my portfolio sometime. I have made one successful etching also and may take it up sometime. This is great work for bright and dark days of which there are too many here in New York in winter, and I am as busy as the proverbial bee."

The one successful etching he mentions, *Life Class*, remained the only one he ever did, for his intention to take up etching never materialized.

Bellows' early lithographs were printed by George C. Miller under the close supervision of the artist. From 1921 on, Bolton Brown did his printing and also etched his stones. Though Brown's work with Bellows has generally won high praise, one cannot help but feel that he introduced elements into Bellows' work which do not add to their quality. The lithographs coming from Brown's press all have the same fuzzy dullness about them; the brilliant contrasts of Bellows' earlier works are totally lacking.

Most marked is Bellows' talent as a draughtsman. His compositions are bold and vigorous, the approach to his subject, direct and uninhibited. He could tell a story dramatically and, on the whole, he avoided sensationalism. Color is completely subordinated to a purely graphic, linear conception of his composition. It is not astonishing, therefore, that Bellows became a printmaker. And, since in many of his drawings he practically paints his way into pictorial completeness, it seems quite natural that he should have chosen lithog-

raphy as his own particular print medium for here he could combine linear treatment and three-dimensional conception with dramatic use of light and shade.

Although careful records were kept of the dates of his paintings and lithographs, we have little precise knowledge on the chronology of Bellows' drawings, which he almost never dated. Once Bellows had become enthusiastic about lithography, he drew heavily on earlier compositions, both paintings and drawings, for subject; for instance, his lithograph *Dance in a Madhouse* (1917) was a close repetition of a drawing created in 1907. Instances where the original drawings were not dated have been the cause of some chronological confusion.

Bellows' reason for such close repetitions is not easy to understand. He may have been interested in experimenting with the translation of a painting's color scheme into pure black and white; he may have wished to dramatize a composition; he may merely have wished to experiment with the possibilities of the medium as such, without abandoning himself to the necessity of a purely creative process. Thus, some of his lithographs come as after-thoughts to powerful, original compositions which have preceded them. Many great painters have committed this same error. In a repetition of this sort, an artist rarely deducts or summarizes, which might add to the power of his compositions; on the contrary, he is apt to add detail after detail much to the original's detriment. In Bellows' *Sand Cart*, copied after the painting, his broad treatment of the fore- and background in the painting is turned into a record of topographic detail in the lithograph, which does not help it in the least.

The end result of Bellows' career as a draughtsman and lithographer is positive and telling. He was a born draughtsman with a quicker, sharper eye than most of the contemporaries of his environment. He knew how to simplify and showed that he realized the value of essentials. He knew the importance of drawing as the starting point in all forms of art. Though not always convincing in the presentation of his cause, he was always sincere in his endeavor. He has had a stimulating effect on a whole generation of our younger artists and for this we should be grateful to George Bellows.

CARL O. SCHNIEWIND

THE ART INSTITUTE OF CHICAGO

Bulletin

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Goodman Theatre students build their own sets backstage

EXHIBITIONS

CLOSING SHORTLY

Chinese Costumes and Accessories

An exhibit which includes priest robes, costumes, hangings, fans, and jewelry of the last three centuries.

Gallery H9: Closes February 28

STILL ON EXHIBITION

Looking at Sculpture—Gallery of Art Interpretation.....*Gallery 1*

An explanatory exhibition designed to show a few new ways of looking at sculpture.

The Craft Tradition in American Household Art (1650-1850).....*Galleries L2-L3*

American furniture and household art of the Pilgrim century. Lent by Dr. and Mrs.

Dudley Phelps Sanford, Aiken, South Carolina.

Porcelain Portraits.....*Gallery G15*

Eighteenth and nineteenth century European medallions. Many of the "illustrious" people of those days are represented in this small and intimate exhibition.

Threads from Spain.....*Galleries A1-A5*

Seven hundred years of Spanish textiles from the Charles Deering Collection, supplemented by pieces from the Institute's possessions.

NEW EXHIBITIONS

American Rooms in Miniature by Mrs. James Ward Thorne

Thirty-seven exact replicas in miniature of actual American rooms—ranging from a living room in a late seventeenth century Massachusetts home to a contemporary penthouse apartment in San Francisco, California.

Opened January 23: Galleries A10, A12

George Bellows—Paintings, Drawings, and Prints

A comprehensive survey of the work of America's most dynamic artist, covering the period from 1906 to 1924.

Opened January 31: Galleries G52-G58

Calvin Albert and Egon P. Weiner in the Room of Chicago Art

Albert paints in large semi-abstract forms which combine well with Weiner's simplified sculpture.

Opened January 31: Gallery 52

Seated Nude by Auguste Renoir (French, 1841-1919)

A monumental work by a master of the moderns. Recently added to the Mr. and Mrs. L. L. Coburn Memorial Collection, this work of 1914 rounds out our famous Renoir collection.

Masterpiece of the Month for February

Drawings Old and New

An exhibition of the Institute's most important drawings, from Veronese to Orozco, including many recent accessions exhibited here for the first time.

Opens February 16: Gallery 12

Glass Vases from the Theodore W. and Frances S. Robinson Collection

Four vases and two glass nuggets made in Syria between the first and fifth centuries; after centuries long burial, these delicate flasks have attained the gorgeous colors of soap bubbles, opal, and butterflies.

Masterpiece of the Month for March

LECTURES AND GUIDE SERVICE FOR EVERYONE

DEPARTMENT OF EDUCATION, *Helen Parker, Head*

The Department of Education offers guide service to individuals, groups, and organizations. Gallery talks on the collections and temporary exhibitions, or lectures on desired topics, illustrated with slides, may be arranged. For information regarding fees, appointments, and other details, please consult the Department of Education Office in Gallery 2 on the Main Floor.

Children of the Chicago Public Schools are entitled to free gallery tours by appointment in advance.

EVENING LECTURES IN THE GALLERIES by

Helen Parker, Dudley Crafts Watson, and George Buehr on the current exhibitions. The course is open to all and may be entered at any time. Every Tuesday at 6:30 P.M. A series ticket, good for any twelve lectures, costs \$5.00 plus \$1.00 Federal tax; a single lecture costs 50 cents plus 10 cents tax. Admission to the lectures in this series is free to Members.

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Series of Public Lectures, are given by Helen Parker. These illustrated art and travel talks are offered free to the Public every Thursday evening at 6:30 P.M. in Fullerton Hall.

TUESDAYS at 6:30 P.M.

February 5	George Bellows, I: Paintings.....	Miss Parker	Gallery G52
February 12	George W. Bellows Exhibition.....	Mr. Buehr	Gallery G52
February 19	George Bellows, II: Prints and Drawings.....	Miss Parker	Gallery G58
February 26	Room of Chicago Art: Calvin Albert and Egon P. Weiner Mr. Watson		Gallery 52
March 5	Drawings Old and New.....	Miss Parker	Gallery 12

*THURSDAYS at 6:30 P.M.

February 7	Castles and Cathedrals in Spain.....	Miss Parker	Fullerton Hall
February 14	Michelangelo, Painter and Sculptor.....	Miss Parker	Fullerton Hall
February 21	Sports in the Arts.....	Miss Parker	Fullerton Hall
February 28	New Mexico in Kodachrome.....	Miss Parker	Fullerton Hall

* These Thursday programs constitute a part of the Art Institute's contribution to public art education and are open free to the Public.

This Month

AT THE ART INSTITUTE

Gallery Talks—Mondays at 11:00 A.M., Helen Parker, 11:55 A.M., George Buehr demonstrating techniques.

Current Exhibition Promenades—Tuesdays at 12:15 Noon, Dudley Crafts Watson and Members of the Staff of the Art Institute.

Evening Lectures in the Galleries—Tuesdays at 6:30 P.M., by Helen Parker, Dudley Crafts Watson, and George Buehr, on the current exhibitions and the collections.

LECTURES: Clinic of Good Taste—Mondays at 2:00 P.M., Dudley Crafts Watson and occasional guest speakers. The Postwar Home is the theme for this year.

Mondays	TITLES OF COURSES	January 28	February 4
11:00 A.M.	Gallery Talks.....Miss Parker	Threads from Spain Gallery A1	George Bellows, Painter Gallery G52
11:55 A.M.	Demonstrating Techniques...Mr. Buehr	Color and Design for Textiles Gallery A1	The Palette and Practice of Bellows Gallery G52
2:00 P.M.	Clinic of Good Taste.....Mr. Watson and occasional guest speakers	Reviews of the Latest Books on Interior Decoration	The Loveliest Rooms I've Ever Seen
2:00 P.M.	Members' Studio.....Mr. Buehr Studio 4	Members' Studio	Members' Studio
5:45 P.M.	Adult Sketch Class.....Mr. Buehr assisted by Mrs. Myers	Adult Sketch Class	Adult Sketch Class
8:00 P.M.	Art of the Motion Picture, 1895-1938	The Russian Film	The Comedy Tradition, II
Tuesdays		January 29	February 5
10:00 A.M.	Adult Sketch Class.....Mr. Osborne assisted by Mrs. Myers	Adult Sketch Class	Adult Sketch Class
12:15 P.M.	Current Exhibition Promenades.....Mr. Watson and Members of the Staff	Fifty Years of American Painting...Mr. Watson Galleries 25 and 53	George W. Bellows Exhibition.....Mr. Buehr East Wing
6:30 P.M.	Evening Lectures in the Galleries, given by Miss Parker, Mr. Watson, and Mr. Buehr	12:15 Lecture repeated	George W. Bellows, I: Paintings...Miss Parker Gallery G52
Fridays		February 1	February 8
11:00 A.M.	History and Enjoyment of Art.....Mr. Watson and Members of the Staff	Chicago Women Become Painters...Mr. Watson	Abraham Lincoln in Art.....Mr. Watson
2:00 P.M. 6:15 P.M. and 7:45 P.M.	} Art through Travel.....Mr. Watson	Belem on the Amazon	Cities of the Caribbean
Saturdays		February 2	February 9
10:30 A.M.	Six-Week Special Sketch Class for Children...Mr. Osborne and Mrs. Myers	Children's Sketch Class	Children's Sketch Class
1:10 P.M.	The James Nelson and Anna Louise Raymond Fund for Children.....Mr. Watson and Mr. Osborne		
Sundays		February 3	February 10
3:00 P.M. and 4:45 P.M.	} Art through Travel.....Mr. Watson	Belem on the Amazon	Cities of the Caribbean

Parker. History and Enjoyment of Art—Fridays at 11:00 A.M. Mr. Watson illustrates these lectures with color slides, motion pictures, and correlated music. Other Staff Members speak occasionally.

Art through Travel—Friday afternoons at 2:00 P.M., repeated at 6:15 and 7:45 P.M., Dudley Crafts Watson. These lectures are repeated Sundays at 3:00 and 4:45 P.M. for the Public. The charge is 60 cents, including the Federal tax. Members are admitted free of charge, families of Members and their out-of-town guests must pay the Federal tax of 10 cents per person.

CLASSES: Adult Sketch Class for Novices—Monday evenings from 5:45 to 7:30, George Buehr, assisted by Margaret Myers; Tuesday mornings from 10:00 to 12:00 Noon, Addis Osborne assisted by Margaret Myers. Sketching materials are supplied for 15 cents.

FOR CHILDREN: Six-Week Special Sketch Class for Children (The James Nelson and Anna Louise Raymond Fund for Children)—Saturday mornings at 10:30. Materials supplied at the door for 10 cents. This special class ends on February 9; on February 16, the usual classes for children will be resumed at 1:10 P.M.

February 11	February 18	February 25	March 4
George Bellows, Draftsman Gallery G58	Chinese Costumes Gallery H9	Chinese Bronzes Gallery H13	Some Chinese Sculpture in the Collections Gallery H14
Lithography Demonstrated Gallery G58	Introduction to Sino Symbolism Gallery H9	The Story of Bronze Gallery H13	Digest of the Dynasties Gallery H14
Color Mixing for Home Painting—A Demonstration.....Mary Hipple Members' Studio	The Loveliest Gardens I Have Seen Members' Studio	The Romance of Fabrics ... Jean Sterling Nelson Members' Studio	The Romance of Silver ... Jean Sterling Nelson Members' Studio
Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
Transition to Sound	The Film and Contemporary Life	The German Film	The Comedy Tradition, III
February 12	February 19	February 26	March 5
Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
George W. Bellows Exhibition.....Mr. Buehr East Wing 12:15 Lecture repeated	George W. Bellows Exhibition....Frederick A. Sweet East Wing George W. Bellows, II: Prints and DrawingsMiss Parker Gallery G58	George W. Bellows Exhibition.....Mr. Watson East Wing Calvin Albert and Egon Weiner....Mr. Watson Gallery 52	Calvin Albert and Egon Weiner.....Mr. Buehr Gallery 52 Drawings Old and NewMiss Parker Gallery 12
February 15	February 22	March 1	March 8
Art in PennsylvaniaMr. Watson	George Washington in ArtMr. Watson	The Definition of Sculpture ... Ulrich A. Middeldorf	See Next Bulletin
Christopher's Necklace, the West Indies	George Washington's Virginia	Del Inferno al Cielo en Mexico	
February 16	February 23	March 2	March 9
Drawing a Self-Portrait ..Mr. Watson and Mr. Osborne	Self-Portraits by Famous Masters....Mr. Watson and Mr. Osborne	Making Dad's PortraitMr. Osborne	See Next Bulletin
February 17	February 24	March 3	March 10
Christopher's Necklace, the West Indies	George Washington's Virginia	Del Inferno al Cielo en Mexico	See Next Bulletin

GOODMAN THEATRE

MEMBERS' SERIES

Once every year the Goodman Theatre plans a production of a Shakespearian play. True, there have been some years, especially during the war, when the plans failed to materialize. But already our audiences have seen productions of *Macbeth*, *King Lear*, *Romeo and Juliet*, *Twelfth Night*, *Much Ado about Nothing*, *The Merry Wives of Windsor*, *A Winter's Tale*, and several others. The fifth production in the current season is *The Taming of the Shrew*.

It is rather difficult to write a bulletin note on a Shakespearian play. His plays demand either a volume or a one-line mention of the title. But it may be worth while to remind the audience that Shakespeare did not write his plays to provide materials for treatises by erudite commentators. He wrote them for audiences of lords and ladies, butchers and bakers and candlestickmakers. Most of them stood up during the performance, and they wanted to be amused. They were.

Modern audiences venerate Shakespeare, or at least pretend to. They have been taught to do so in school or in college. Shakespeare would find it

most unrewarding if he found us sitting in awe, with wrinkled brow during the showing of *The Taming of the Shrew*! He thought it was funny! If you also think so—give him the only true reward: laugh at the play!

The Taming of the Shrew will be played on the following nights: February 7-9; 12-17; 19-23; with one matinee on Thursday, February 21.

CHILDREN'S THEATRE

After a long absence, Tom Sawyer and his friends, both young and old, have returned to the stage of Goodman Theatre, and most welcome they all are. You may now again be present at the whitewashing of the fence. You may join the digging for treasure and take part in the adventures on the island with the haunted house.

Tom Sawyer opened on January 26 and will play every Saturday afternoon at 2:30 through March 23. There will be a Saturday morning performance on March 2 at 10:30 and Sunday afternoon performances on February 17, 24, March 3, 17, and 24 at 3:00.

Bulletin Board

OLD MASTER DRAWINGS AND THE MUSEUM

Dr. Jacob Rosenberg, Curator of Prints at the Fogg Museum at Harvard, will give a lecture, based on the new exhibition in the Print Department, on Wednesday, February 13, at 4 o'clock in the afternoon. This lecture, entitled "Old Master Drawings and the Museum," is to be given in Fullerton Hall and will be free to the Public. Dr. Rosenberg is as well known for his scholarly, yet sensitive writings as he is for the gentle humor and deep understanding of his lectures.

In connection with its important exhibition, *Drawings Old and New*, the Print Department has assembled a complete catalogue which has beautiful illustrations of each drawing in this exhibit. This handsome picture book will go on sale February 16 when the exhibition opens.

MEMBERS' TEA

Members of the Art Institute are cordially invited to a tea which is to be served on Friday the fifteenth of February, beginning at 3:30 P.M., in the Clubroom. Members of the Staff of the Art Institute and well-known artists from Chicago and surroundings will also be invited.

MINIATURE ROOMS

After having made as successful a tour of the museums in this country during 1945 as the European Rooms did in the previous year, the American Rooms in Miniature by Mrs. James Ward Thorne have come back to the Art Institute. As popular as ever with Chicagoans, they will continue to be on exhibition here, in the Decorative Arts Department, until next December. A fully illustrated catalogue is on sale for fifty cents.

THE ART OF THE MOTION PICTURE • 1895-1938

This series is presented for Members on Monday evenings at 8:00 and for the Public on Saturday afternoons at 2:30. Because of limited seating capacity children under twelve years will not be admitted. Most programs last one and one-half to two hours. They are subject to change without notice.

SATURDAYS 2:30 P.M.	SHOWING	MONDAYS 8:00 P.M.
February 2	THE COMEDY TRADITION, II <i>The Italian Straw Hat</i> , directed by René Clair. A nineteenth-century farce deftly turned into a period film comedy (1927).	February 4
February 9	TRANSITION TO SOUND <i>The Passion of Joan of Arc</i> , directed by Carl-Theodor Dreyer. This famous film, with its monumental close-ups, presents Joan's trial and death with much emotional force. In French with English subtitles (1928).	February 11
February 16	THE FILM AND CONTEMPORARY LIFE <i>March of Time No. 2</i> (1935). Ultra-rapid photographic studies of motion in a falling drop of liquid have scientific value, as well as great beauty. <i>Cavalcade</i> (1933). Noel Coward's play reproduced as a motion picture. Directed by Frank Lloyd, with Diana Wynyard, Clive Brook, and other fine performers.	February 18
February 23	THE GERMAN FILM, II <i>M</i> , directed by Fritz Lang, with Peter Lorre. Psychological study of crime and the criminal mind, outstanding among early sound films. Superimposed English titles (1931).	February 25
March 2	THE COMEDY TRADITION, III <i>Million Dollar Legs</i> , directed by Edward Cline, with Jack Oakie and W. C. Fields. Olympic sports as a background for a fine piece of late slapstick (1932).	March 4

THE ART INSTITUTE OF CHICAGO

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